A letter from the Chair

Jennifer Summit

Last winter the New York Times published an article entitled “In Tough Times, the Humanities Must Justify Their Worth,” which was instantly emailed and widely discussed among humanists. Many took issue with the article’s language: “justify” to whom? And how do we measure the “worth” of the humanities? Others questioned its premise: at a time when public faith in professional degrees such as the MBA is eroding, they argued, surely the importance of the humanities, with their cultivation of broad, contextual knowledge, critical thought, and advanced literacy, has never been clearer. Yet historically, the humanities have been hit hard by economic hard times, when undergraduate majors trend toward the practical and pre-professional—as they did in the recession of the early ’80s, when humanities majors nationwide plunged to an all-time low. The humanities may not need to “justify their worth,” but this is a crucial time to articulate and reaffirm their value.

In the English department, we have spent the past year examining our mission and imagining new ways to communicate and execute it. We are currently under review by Stanford’s School of Humanities and Sciences, a process required of all departments every five years, and we are grateful to the many current and former students who participated in the survey that was sent out last winter in support of our review. The survey results helped us see what our students find valuable about the department and its programs, as well as areas that we could strengthen. Many of us were struck by the number of respondents who expressed a wish to engage more closely with the “big questions” of the discipline, whether the focused questions driving faculty research or the broader question of what makes literature and literary history important and worth studying.

We made the survey responses and review the focus of a department retreat, which was organized by Gavin Jones and John Bender. The retreat was held on March 13, 2009, at Hidden Villa, a location chosen because of its link, through Josephine Duveneck (a close friend and neighbor of Wallace Stegner in Los Altos Hills), to the Stanford-area community and to the English department. Our day-long discussion was structured around two questions taken from the review itself: 1. What is the Intellectual Rationale for the Discipline? and 2. What goals do we set for undergraduate majors (and how do we measure our success in attaining these goals)?

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the search for "something outside of and beyond ourselves." Of all of those who have read Jane Stanford's inscriptions over the hundred years since they were put here, I suspect that English majors are especially well placed to understand what they mean. We don't have to share Mrs. Stanford's Christian background to agree with her powerful message that, as important as they are, intellect, knowledge, science, and personal ambition don't give us everything that we need. As readers, we know that the vitality of the human mind and heart are not contained by the intellect alone; that when we lose ourselves in books, we find "something outside of and beyond ourselves"; and that when we allow ourselves to be guided by wisdom as well as knowledge, we will find our lives' work. And it is this that I hope you can take from this place, as you move on to the next chapter of your lives.

This year's English Commencement ceremony took place on June 14 in Memorial Church. Department Chair Jennifer Summit and several graduating students delivered speeches to mark the importance of the day with some thoughts and reflections on Stanford and the English department.

Summit began the celebration:

"Parents, students, colleagues, and most of all, graduates of the class of 2009, welcome! There are many benefits to being an English major at Stanford. Now you know one more: we hold our graduation in the best spot on campus. Jane Stanford told people, "while my whole heart is in the University, my soul is in that church." And in these opening moments, while we're settling ourselves and preparing for the main event of the day, I invite you to look around and consider where we are, what this place meant to its founders, and what it means for all of us today. As fortunate as we are to hold our commencement in this magnificent place, I'm struck every year by the ironies, if not incongruities, of holding a secular ceremony in a place of worship. English secured the church because it was the largest major when the university moved to separate ceremonies; but there's also something fitting about the location—whether we believe, with Matthew Arnold, that the study of poetry continues the work of theology, or, as I happen to believe, that English lies at the heart of the liberal arts and therefore belongs at the center of the campus during this day, of all days.

I'm inclined to think that Jane Stanford herself might have agreed. She and Leland Stanford set out to build a university that would advance practical knowledge as well as theoretical. And when we look around you, at the inscriptions in the walls that Mrs. Stanford herself contributed, and you'll see how often those inscriptions point to the limitations of knowledge or intellect alone. "Knowledge," it asserts, "is intelligence and its impress comes upon the mind," while "Wisdom, it asserts, "is intelligence and its imprint comes upon the heart." The follower of truth isn't driven by "the intellect alone." On your left, another draws a distinction between knowledge and wisdom: "Knowledge, it asserts, "is intelligence and its impress comes upon the mind," while "Wisdom, it asserts, "is intelligence and its impression comes upon the heart." On your right, one inscription tells us that "science, alone cannot take us to the highest truths of human heart," while next to it, another tells us that "a noble ambition is among the most helpful influences of student life." But consider the inscriptions that would advance practical knowledge as well as theoretical. English majors are especially well placed to understand what they mean. We don't have to share Mrs. Stanford's Christian belief to agree with her powerful message that, as important as intellect, knowledge, science, and personal ambition are, they don't give us everything that we need. As readers, we know that the vitality of the human mind and heart are not contained by the intellect alone, but that when we lose ourselves in books, we find "something outside of and beyond ourselves," and that when we allow ourselves to be guided by wisdom as well as knowledge, we will find our lives' work. And it's this that I hope you can take from this place, as you move on to the next chapter of your lives.
Next to speak was Carla Baku, who completed her Bachelor of Arts degree in English:

For so many of you, my fellow undergraduates, today is a spot-lit moment in a life that has been, and no doubt will continue to be, filled with brilliant achievements. You close the door on your years at Stanford and turn—with a certain trepidation, I am sure—to spy out what your next achievement might be. Your life seems to be a corridor that does not narrow, but widens, filled with the choices engendered by the fine education to which you applied yourself so diligently here.

For me, Stanford has not been so much a stepping stone as it has been a specific and wonderful adventure. I sat in classes with many of you. Sometimes, on the first day of class, you looked up when I entered the room and, thinking I was your professor, gave me an open and expectant look, a luminous and electric look that made me wonder how the actual professors could survive it. We were there together because of our common love of the language, for the strange musicality of Chaucer's Middle English, the barbaric YAWP of Walt Whitman, and the audacious tenacity of Virginia Woolf. Once the classroom give-and-take began, you accepted me as an academic peer. And some of you opened not only your minds, but your hearts—to you I say, many thanks, my friends.

One of the faults—and prerogatives—of age is the tendency to pontificate; forgive me if I do that here, just a little bit. I stand somewhere past the midpoint of this transient journey called life. I am calling back to tell you that the only obstacles in life that really matter are the obstacles you allow to stop you completely. The line of your horizon is far in the distance; mine is almost close enough to touch. I am calling back to tell you that the view from here is magnificent. Most of you can only dimly imagine how quickly life will slide through your hands. If the only reason I left my dear husband and home behind and came to Stanford was to urge you today to treasure this moment and to recognize every moment of your life as an irredeemable gift; if the only reason I stayed up all night working on my PWR 2 research paper, and wept over my statistics textbook with a ferocity peculiar to English majors; if the only reason I did those things was to encourage you to hold your life with great reverence and a wicked sense of humor—then I consider my Stanford education worth every minute and every nickel.

We often hear it said that it is important to get outside the Stanford bubble. My response over these two years is that I spent 50 years outside the bubble: I’m not going anywhere! I believe the Creative Writing Program at Stanford may be the best-kept secret on the planet. I got invaluable advice on craft from former Stegner Fellows and Jones lecturers. I was generously mentored on my novel by professor and writer, Elizabeth Tallent. It was all I hoped for when I came here, and so much more. If forced to choose a particular highlight, I would have to say it was being in a small poetry workshop with the great American poet, Robert Bly. Each day in Robert’s class was like a small, creative miracle. He was 81 years old then, and I know he enjoyed having an undergraduate baby-boomer in his class. On our last day, I came up to thank him for the class. Robert studied me for a moment, wrapped his arms around me and kissed me on the cheek. He got a tear in his eye and said, “I will miss seeing you every day.” And that is what can happen to a student inside the Stanford bubble.

I want to leave you with these words of encouragement I received during my first quarter at Stanford from instructor Scott Herndon, “We are now at a magical point. You now get to decide for yourself just what the scope and clarity of your brilliance can be…. So go for it. Wow yourself.”

The next speaker was Jolene Hubbs, who received her doctorate in English upon the completion of her dissertation, titled “Revolting Whiteness: Race, Class, and the American Grotesque.” Jolene began a tenure-track assistant professorship at the University of Alabama in August:

I am delighted to take the lectern today to welcome our guests, to thank our faculty members, and to congratulate my fellow graduates.

Commentary on the study of literature, or on humanistic scholarship more broadly, often takes shape as an apologia. It is perhaps because I am a specialist in the literature and culture of the American South that this strikes me as particularly amusing: it is as though literary study were a form of the Lost Cause, as the South’s cultural response to the Civil War is called. In place of the War of Northern Aggression, as it were, we have the Tyranny of Business, Engineering, and the Sciences—a trio of formidable foes, to be sure, who seem to require us to articulate ever more thorough defenses of our work.
I wish to proffer not a defense of literary study but a bombastic declaration of its worth and, appropriate to the day, a celebration of its value.

An often-repeated claim about literature is that it is “good to think with,” and, indeed, in our scholarship, we use novels, poems, essays, and plays to get at questions that we think are worth asking about aesthetics, about history, about culture, about the human condition. In teaching, we get the satisfaction of seeing that literature is good to think with for our students. When I teach William Faulkner—as I see fit to do in almost every class I offer—I am delighted at the gratification that mastering his labyrinthine prose provides for English majors as well as for students in Engineering and Economics.

But literature is not only good to think with, it is also good to live with. My own experience of living with literature has taken quite literal form: For the last six years, I have had as roommate my fellow classmate, and now fellow graduate, Jenna Lay. We have advanced through every stage of this process together. In preparing for exams, we shared note-management systems, asked each other practice questions . . . and, perhaps no less important, offered candid feedback on possibilities for exam-day attire. Since that time, we’ve critiqued each other’s syllabi and conference paper proposals, and commented upon dissertation chapters and first articles. At this year’s MLA convention, we shared a hotel room so that before each job interview we could practice answering questions, seek encouragement and reassurance . . . and solicit a frank evaluation of which suit made us look most “professorial.” Having afforded me a respected colleague and good friend, literature has indeed proved good to live with.

Finally, literature is good to love with. Literature functions, as Nathaniel Hawthorne writes of the scarlet letter, as a “passport,” allowing us to imaginatively inhabit untried geographic and emotional terrains. Literary works can “leap,” to repurpose lines by E. E. Cummings, “over time / and tide and death”—that is, they can forge empathetic connections across centuries, and continents, and social divisions. Literature travels when its readers cannot, and long before I had traveled outside of the Ohio city where I grew up, I had imaginatively spent a hot Alabama summer running past Boo Radley’s house with Scout and Jem, contemplated “fair Verona” thanks to Romeo and Juliet, and traveled down the Mississippi River with Huck Finn.

In closing, I wish to recognize those who have helped me and my fellow PhD recipients as we made our way toward this day. Virginia Woolf tells us that “a woman must have money and a room of her own if she is to write fiction,” and our scholarly writing too has been made possible by financial assistance—from our families as well as from Stanford and other institutional benefactors—and by rooms of our own, in the form of partners and friends who understood when deadlines turned weekends off into work weekends, or when quietly reading became the central event of a trip to the beach. We’ve been unstintingly supported, too, by the members of the Stanford English department: by our faculty advisors and other mentors and by the capable support staff. So, family members, friends, fellow students, and faculty members, thank you.

Last to speak was Natalie Jabbar, who graduated with a Bachelor of Arts in English. She recited a poem by Stanley Kunitz:

The poet Stanley Kunitz once said that “poems are born of the wisdom of the body.” A former teacher, US Poet Laureate, and fellow English major, Kunitz unceasingly inscribed the wisdom of his life onto the written page before he died only three years ago at the age of 100.

Today I turn to the verses of Kunitz in hope that he can offer me—and you—some fitting final words. The poem “The Layers” speaks not simply to graduation but to a lifetime of turning points—those that have gotten us all to this moment and those which await us in the near and distant future.

Although Kunitz aptly expresses the grief that surrounds these perpetual moments of change, he ultimately offers a stirring proclamation that resonates as we emerge from this layer of our lives and embark upon new ones: we must not only accept change but live within its textured layers, turning and exalting as we start the next chapter in our books of transformation.

Continued on next page
THE LAYERS by Stanley Kunitz

I have walked through many lives,
some of them my own,
and I am not who I was,
though some principle of being
abides, from which I struggle
not to stray.
When I look behind,
as I am compelled to look
before I can gather strength
to proceed on my journey,
I see the milestones dwindling
toward the horizon
and the slow fires trailing
from the abandoned camp-sites,
over which scavenger angels
wheel on heavy wings.
Oh, I have made myself a tribe
out of my true affections,
and my tribe is scattered!
How shall the heart be reconciled
to its feast of losses?
In a rising wind
the manic dust of my friends,
those who fell along the way,
bitterly stings my face.
Yet I turn, I turn,
exulting somewhat,
with my will intact to go
wherever I need to go,
and every stone on the road
precious to me.
In my darkest night,
when the moon was covered
and I roamed through wreckage,
a nimbus-clouded voice
directed me:
“Live in the layers,
not on the litter.”
Though I lack the art
to decipher it,
no doubt the next chapter
in my book of transformations
is already written.
I am not done with my changes.

Welcome NANCY RUTTENBURG

An introduction to the English department’s newest faculty member by Professor Gavin Jones.

The English department welcomes Nancy Ruttenburg, renowned scholar of American and comparative literature. Holding a PhD from Stanford’s Comparative Literature Department, Nancy taught at Harvard, Berkeley, and NYU before returning home to the Farm, where she will also have courtesy appointments in the Department of Comparative Literature and the Department of Slavic Languages and Literatures. Nancy’s scholarship explores how literature allows access to the hidden life of democratic culture by giving voice to subjective experiences that remain beyond the bounds of conventional political representation. Nancy’s first book, Democratic Personality: Popular Voice and the Trial of American Authorship (Stanford UP, 1998), offers an expansive history of American literature ranging from the Salem Witch Trials to the works of Herman Melville and Walt Whitman. Democratic Personality argues that literature can reveal what the historical record cannot: the shifting and resiliently spiritual life of political selfhood that predates and intertwines with traditional liberalism. Her second book, Dostoevsky’s Democracy (Princeton UP, 2008), searches further for the shape of democratic subjectivity in the separate yet strikingly similar context of Russian literature, with a narrower emphasis on F.M. Dostoevsky’s literary and political awakening following his imprisonment in a Siberian labor camp. Nancy’s work-in-progress brings these two lines of inquiry into focus by employing Dostoevsky as a theorist of democracy to illuminate the blind-spots and contradictions of American political life and its literary record. Nancy is working too on a second project that turns to early American literature to highlight a persistently religious sensibility that haunts the seemingly secular emergence of “conscience” as an inalienable right. Nancy brings to us a wealth of professional experience, having chaired NYU’s Department of Comparative Literature during a period of rapid growth in its faculty, and having presided over the international Charles Brockden Brown Society. A former Guggenheim and National Humanities Center fellow, Nancy will teach courses on the history of American literature in its political and religious contexts, as well as courses on the novel and democratic theory. We are excited to welcome a scholar who will add much to the department’s strengths in American literary studies and the comparative history of the novel.
Andrew Goldstone

Postdoctoral fellow Andrew Goldstone started his career in literary studies as a physics and mathematics concentrator at Harvard. Though he still refuses to recognize the techie/fuzzy distinction, the rest of his training was within the discipline of English; this past June he completed his doctorate in English and American Literature at Yale. At Stanford he is both a lecturer in the English department and an Andrew W. Mellon Postdoctoral Fellow of Scholars in the Humanities. He works on twentieth-century literature, with a specialty in modernist fiction and poetry on both sides of the Atlantic. His more general interests include the sociology of literature and aesthetics. His book project in progress, *Literary Freedoms: Modernist Fictions of Aesthetic Autonomy*, treats the problem of aesthetic autonomy in modernist practices as varied as the representation of domestic servants, the development of a self-consciously late style, the lifestyle of literary expatriation, and the use of tautology. A related essay, “Aestheticism, Servants, and ‘The Dominance of Form,’” is forthcoming in *English Literary History (ELH)*. In his courses this year he is exploring ways of teaching English-language literature across national boundaries, with an autumn-quarter seminar on expatriates and cosmopolitan fiction in the first half of the 20th century, and a spring-quarter seminar on the last five Anglophone novelists to win the Nobel Prize.

Danielle Heard

Danielle Heard joins the Department of English as an Andrew W. Mellon Postdoctoral Fellow of Scholars in the Humanities at Stanford, by way of the English Department at Cornell University. Her research and teaching interests include African American and American literature and culture with a focus on black cultural theory and studies of political and cultural identity. She is currently working on two book projects. The first, *Buggy Jiving: Comic Strategies of the Black Avant-Garde*, examines the radical strategic impulse of African American comedy in experimental literary and cultural texts of the second half of the twentieth century in light of their potential for cultural transformation. This project stems from her broader interest in bringing attention to comedy as a theoretical concern in Afro-diasporic studies. The second, *The Death of the Nation: How D.W. Griffith’s Cinematic Vision Has Become the Right Wing’s Living Nightmare and Call to Arms in the Obama Age*, sorts through the paranoid discourses of the far-right since President Obama’s election to office in light of the cultural repertoire of racist propaganda implanted so firmly in America’s political unconscious with Griffith’s film *The Birth of a Nation* of nearly a century ago. It examines how “social equality”—the film’s euphemism for miscegenation, integration, and the demise of white male privilege—becomes a 21st century threat not only to the racial hierarchy which keeps whites in power, but also to conservative norms of gender and sexuality. As well, it considers the peculiar ways in which the vocabularies of the mainstream Civil Rights and feminist movements of the “sixties” are being emptied of their original meaning and rearticulated in a politics of white male victimization. Ultimately, it tries to predict where these old discourses of the twentieth century will lead the nation in the twenty-first—reconciliation or civil war. She is also commencing research on a critical biography of the popular musician Nina Simone. This semester she is teaching a course called “Lady Sings the Blues: Blues, Literature, and Black Feminism.”

Karen Zumhagen-Yekplé

Karen Zumhagen-Yekplé holds a PhD in Comparative Literature from the University of California, Berkeley, where she specialized in British, German and Latin-American literature and film of the twentieth century with a particular focus on modernism and the relationship between philosophy and literature. Her current book project, *A Different Order of Difficulty: Modernism and the Paradox of Mystical Atheism* deals with the ethics of riddle and enigma in the modernist puzzle text and looks primarily at works by Joyce, Woolf, Kafka and Rilke in terms of the unorthodox modern narratives of quest and conversion that resonate in their writing. Her discussion of these writers’ complex works builds upon the “resolute” line of Wittgenstein interpretation developed by Cora Diamond, James Conant and others, and brings this formal analysis of Wittgenstein’s puzzle-text into dialogue with his elusive claim that, although he was not a religious man, he could not help...
New Collected Poems
Eavan Boland
Norton, 2008

New Collected Poems now brings the record of her achievement up to date, adding material from her subsequent volumes and filling out key poems from the early years. Following the chronology of publication, the reader experiences the exhilarating sense of development, now incremental, now momentous. Boland’s work traces a measured process of emancipation from conventions and stereotypes, writing now in a space she has cleared not by violent rejection, but by dialogue, critical engagement, and patient experimentation with form, theme, and language.

A Companion to Bede
George Brown
Boydell, 2009

The Venerable Bede is a crucial figure for Anglo-Saxonists, arguably the most important known character from the period. A scholar of international standing from an early period of the Anglo-Saxon church (c.672-732), he was the author not only of the well-known Ecclesiastical History of the English People, but also of scriptural commentaries, hagiographies, scientific works, admonitory letters, and poetry. A Companion to Bede provides an informative, comprehensive, and up-to-date guide to Bede and his writings, underlining in particular his importance in the development of European history and culture. It places Bede in his contemporary Northumbrian and early Anglo-Saxon England, dedicates individual chapters to his works, and includes a chapter on Bede’s legacy for subsequent history.

Victorine
Introduction by Terry Castle
Random House, 2008

Maude Hutchins’s Victorine is a sly, shocking, one-of-a-kind novel that explores sex and society with wayward and unabashedly weird inspiration, a drive-by snapshot of the great abject American family in its suburban haunts by a literary maverick whose work looks forward to—and sometimes outstrips—David Lynch’s Blue Velvet and the contemporary paintings of Lisa Yuskavage and John Currin.

Touching Fire
George Dekker
Patson’s Press, 2008

Dekker spent as a forest firefighter in northwestern California. A description of fighting fires in the wild, his narrative celebrates the coastal redwoods and protests the irresponsible harvesting practices that have made them an endangered species. The memoir also recounts the hard choices he had to make as a young man between a life in the Forestry and a very different kind of life in the Academy.

MELLON FELLOWS—CONTINUED

seeing every problem from a “religious point of view.” The study shows that the insights gained from resolute approaches to reading Wittgenstein have an extended application for understanding the work of his modernist literary contemporaries and their engagement with questions and quests, visions and revisions.

Zumhagen-Yekplé is also currently at work on two related projects. The first examines the status of visionary moments in modernist literature by turning to the interplay between still and moving image in early 20th-century visual media. The second builds upon her work on atheistic spiritual yearning of the European modernist puzzle and focuses on its increasingly politicized legacy in works by Southern Cone authors of the last half of the 20th century, whose treatment of philosophical or mystical riddles is presented in the context of the detective story.

Zumhagen-Yekplé’s other research and teaching interests include 19th- and 20th-century Continental philosophy, faith and secularity, modern and postmodern difficulty, puzzles and detection, autobiography and confession, the experimental novel, avant-garde movements, early film, Weimar cinema, film noir critical theory and modern intellectual history.

Can Poetry Save the Earth? A Field Guide to Nature Poems
John Felstiner
Yale, 2009

Poems vivifying nature have gripped people for centuries. From Biblical times to the present day, poetry has continuously drawn us to the natural world. In this thought-provoking book, John Felstiner explores the rich legacy of poems that take nature as their subject, and he demonstrates their force and beauty. In our own time of environmental crises, he contends, poetry has a unique capacity to restore our attention to our environment in its imperiled state. And, as we take heed, we may well become better stewards of the earth.

In Can Poetry Save the Earth?, Felstiner presents those voices that have most strongly spoken to and for the natural world. Poets—from the Romantics through Whitman and Dickinson to Elizabeth Bishop and Gary Snyder—have helped us envision such details as ocean winds eroding and rebuilding dunes in the same breath, wild deer freezing in our presence, and a person carving initials on a still-living stranded whale.

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**Feminist Engagements**

*Shelley Fisher Fishkin*

Palgrave Macmillan, 2009

Feminist Engagements offers historically-grounded, feminist interventions into American literary history by one of the country’s leading scholars in American Studies. Integrating criticism, biography, social history, popular culture, and personal narrative, Fishkin explores the poetry, fiction, non-fiction and drama of the nineteenth- and twentieth-century. These charismatic, readable essays range from explorations of feminist humor and chutzpah, to meditations on the personal and the political, to examinations of feminists’ challenges to cultural paradigms. Fishkin’s lively voice engages readers with the American past and leaves a bold stamp on the literary landscape.

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**Mark Twain’s Book of Animals**

*Edited by Shelley Fisher Fishkin*

University of California Press, 2009

Longtime admirers of Mark Twain are aware of how integral animals were to his work as a writer, from his first stories through his final years, including many pieces that were left unpublished at his death. This beautiful volume, illustrated with 30 new images by master engraver Barry Moser, gathers writings from the full span of Mark Twain’s career and elucidates his special attachment to and regard for animals. What may surprise even longtime readers and fans is that Twain was an early and ardent animal welfare advocate, the most prominent American of his day to take up that cause. Edited and selected by Shelley Fisher Fishkin, who has also supplied an introduction and afterward, *Mark Twain’s Book of Animals* includes stories that are familiar along with those that are appearing in print for the first time.

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**Life: Organic Form and Romanticism**

*Denise Gigante*

Yale, 2009

What makes something alive? Or, more to the point, what is life? The question is as old as the ages and has not been (and may never be) resolved. Life springs from life, and liveliness motivates matter to act the way it does. Yet vitality in its very unpredictability often appears as a threat. In this intellectually stimulating work, Denise Gigante looks at how major writers of the Romantic period strove to produce living forms of art on an analogy with biological form, often finding themselves face to face with a power known as monstrous.

The poets Christopher Smart, William Blake, Percy Bysshe Shelley, and John Keats were all immersed in a culture obsessed with scientific ideas about vital power and its generation, and they broke with poetic convention in imagining new forms of “life.” In *Life: Organic Form and Romanticism*, Gigante offers a way to read ostensibly difficult poetry and reflects on the natural-philosophical idea of organic form and the discipline of literary studies.

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**The SAGE Handbook of Rhetorical Studies**

*Edited by Andrea Lunsford*

SAGE, 2009

The SAGE Handbook of Rhetorical Studies surveys the latest advances in rhetorical scholarship, synthesizing theories and practices across major areas of study in the field and pointing the way for future studies. Edited by Andrea A. Lunsford and Associate Editors Kirt H. Wilson and Rosa A. Eberly, the Handbook aims to introduce a new generation of students to rhetorical study and provide a deeply informed and ready resource for scholars currently working in the field.

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**Writing Relations: American Scholars in Italian Archives**

*Edited by Michael Wyatt*

Leo S. Olschki Editore, 2008

This volume results from a series of seminars conducted between 1983 and 2005 at Newberry Library, Chicago, by Italian paleographers Franca Nardelli and Armando Petrucci. The seminars brought together North American scholars investigating Italy and focused on historicized understandings of the material dimensions of cultural production and the paleographical tools with which to interpret textual archives. Beyond that unifying theme, the ten included papers are heterogeneous and temporally cover subjects ranging from late antiquity through the 1930s.
Larry Friedlander has had several illustrious careers during his forty-four years in the Department. Many will remember Larry as the man who revitalized theater at Stanford. He founded the Company—the first independent acting troupe at Stanford—and went on to take leading roles in memorable productions of *Marat/Sade* and *The Tempest*. Off-campus he worked as a professional actor in San Francisco, San Diego, and at the Colorado Shakespeare Festival and the Oregon Shakespeare Festival. At the same time, his fabled courses on “Living Theater” and “Literature of Fantasy” and his countless course offerings on dramatic literature introduced Stanford students to the emerging field of Performance Studies.

During the eighties and nineties, Larry’s ongoing project of teaching students how plays are made led him into the still-uncharted waters of instructional software. In 1986, he designed TheaterGame, a program that allowed students to direct a scene from Shakespeare on Apple Macintosh computers. The French Theater Project took users to Paris where they could, for example, select the 18th century and find a Molière play at the Theatre Palais Royale. He was a Visiting Professor of Literature and Media Arts at MIT. At Stanford, he became Co-Director of the Stanford Learning Lab and Associate Director of the Stanford Center for Innovations in Learning.

During the last twenty years, Larry has been increasingly involved in interactive museum work. He served as Chief Consultant and Designer of Interactive Technology in the Project for a National Museum of Scotland. He was Osher Fellow at the San Francisco Exploratorium. He created Theater and Museum Programs on Shakespeare for the International Shakespeare Globe Centre. He has been a consultant at the American Museum of Natural History and the Brooklyn Children’s Museum; and he has served as a board member at other museums in San Francisco and elsewhere.

We congratulate Larry on the occasion of his retirement from Stanford. He has been a wonderful contributor to the arts, here and around the world. We shall not look upon his like again.

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We also undertook a year-long review of our curriculum and major requirements, led by Curriculum Director Franco Moretti and an ad hoc Curriculum Working Group consisting of John Bender, Michele Elam, Nicholas Jenkins, and Blakey Vermeule. Following numerous meetings and discussions, undergraduate focus groups and town hall meetings with the majors, the department developed and unanimously approved a new curriculum last spring that will go into effect next year.

The new curriculum represents a significant step forward for the department and, we feel, for the English major of the future. It introduces a team-taught, three-quarter core sequence that will present a dynamic perspective on the deep history of litera-

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The Center for the Study of the Novel enjoyed a busy year.

Our conference this year was on Politics and the Novel, and we were fortunate to host Amanda Anderson, Amanda Claybaugh, Pericles Lewis, Sean McCann, John Plotz, Michael Szalay, and Harvey Teres at the day-long event on April 10th. Coinciding with the conference was Bruce Robbins’ visit to CSN to deliver the 2008-09 Ian Watt Lecture in the History and Theory of the Novel. Robbins gave his talk, “The Worlding of the Novel,” in Stanford Humanities Center’s Levinthal Hall.

CSN hosted two book discussions for the year. At the first event, Suzanne Keen of Washington and Lee University was in conversation with Deena Weisberg and Blakey Vermeule on Keen’s book *Empathy and the Novel*. In January, Nicholas Dames joined us from Columbia to discuss *The Physiology of the Novel* with respondents Leah Price and Franco Moretti. The Course at the Center this year was Margaret Cohen’s “Genres of the Novel,” which included guests Felicity Nussbaum and Rita Felski.

The Center was also pleased to extend its success with the Working Group on the Novel, which became a Stanford Humanities Center Geballe Workshop. The Working Group featured nine events for the year, with presenting graduate students from MTL and English, professors from UC Irvine and UCSC, and novels ranging from colonial America and Regency England to the 21st century, and from Egypt to South Africa. The Working Group hosted Professors David Palumbo-Liu and Robert Folkenflik, and also provided a special session to discuss the work of Nicholas Dames.

This year is the third and, sadly, the last under Alex Woloch’s directorship. The graduate coordinators for the year are Mike Benveniste, Guadalupe Carrillo, and Kenneth Ligda. For information, please feel free to contact any of our coordinators or to visit our website at [http://novel.stanford.edu](http://novel.stanford.edu).

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FROM THE CHAIR— FROM PAGE 9

The new curriculum emphasizes the great diversity of the field of English in the contemporary period and seeks to highlight the diversity of the field throughout their years in the department. We have also been working to reach out to undergraduate majors in new ways. Under the leadership of Nicholas Jenkins, Director of Undergraduate Studies, the department last year unveiled a new student blog, which we invite you to visit at [http://www.stanford.edu/group/cellardoor/cgi-bin/home/](http://www.stanford.edu/group/cellardoor/cgi-bin/home/). We are responding to students’ concerns about the current job market with new efforts to strengthen their professional preparation: this year we initiated a program of summer grants to students undertaking internships in work areas related to their English major (which you can read about on page 16). And in the year ahead, we plan to establish a network of alumni who are willing to offer professional guidance to current students. Our survey revealed that life for our students after graduation is rich and varied: our alumni are teachers, professors, lawyers, writers, executives, doctors, social workers, journalists, filmmakers, editors, philanthropists, entrepreneurs, and much more. We hope that many of you will be able to share the stories of your professional lives and help current students plan their way in an uncertain world.

Tough times carry undeniable challenges: they can also sharpen our misision and bring us together around the big questions that concern us all.

Jennifer Summit
On December 4-5, 2008, members of the English department celebrated the 45-year career of their esteemed colleague, J. Martin Evans, William R. Kenan Jr. Professor of English Literature, with a two-day symposium in his honor. *Milton@400: A Symposium in Honor of J. Martin Evans* coincided with international events marking the 400th anniversary of Milton’s birth and combined a ten-hour marathon public reading of *Paradise Lost* with an academic conference on recent Milton scholarship. Over 100 former students, colleagues, current graduate students, undergraduates, friends, and Milton enthusiasts from the Stanford community and the public at large attended the symposium which was generously sponsored by Stanford’s Department of English, the School of Humanities and Sciences, the Stanford Humanities Center, and the Office of the President. The marathon reading was a joyous production that offered the university community the unique opportunity to hear aloud the power of Milton’s language. With over 80 volunteer readers, audience members could more keenly hear the shifts in rhythm, mood, and dramatic tension of Milton’s epic depiction of mankind’s fall from grace even as they partook in the small salvational gesture of communal recitation; it was, according to one Stanford scientist, “one of the best experiences of my 17 years at Stanford.” There were moments memorable for their gravity, but also for outright hilarity and ribald theater: Richard Preiss’s Satan in his atrabilious grumblings to David Riggs’s put-upon Gabriel; John Leonard’s bolt up-right, volte-face rallying of his Satanic troops; Dennis Danielson’s channeling of the calmly judicious Abdiel; Regina Schwartz’s falling tresses playfully teasing Stephen Orgel’s equally playful serpentine solicitations. Book Twelve opened with a surprise video feed of Martin’s longtime friend, James Burke, reading from his London home, and when Martin himself brought the marathon to its close by uttering the immortal final lines—“They hand in hand with wand’ring steps and slow, / Through Eden took their solitary way”—there was hardly a dry eye in the house. But, as fallen revelers all, the readers continued the party with fine wine, food, dessert and talk late into the night. (For a video of the reading, see http://news.stanford.edu/news/2009/january7/milton-010709.html.)

The following day conference attendees moved to the Stanford Humanities Center for the panel presentations. Thirteen participants and respondents presented new work on a wide range of topics in Milton studies. Angelica Duran (Purdue), Dennis Danielson (University of British Columbia), Todd Sammons (University of Hawaii), Kim Maxwell (Independent Scholar), Amy Tigner (University of Texas, Arlington), Linda Gregerson (University of Michigan) and Lowell Gallagher (UCLA) were presenters who had completed doctoral dissertations under Martin’s direct supervision or as a member of their dissertation committees. Denise Albanese (George Mason), Margaret Oakes (Furman), and Kerry MacLennan (Independent Scholar) had taken Martin’s graduate seminars while David Goldstein (York University) had been his teaching assistant. Richard Preiss (University of Utah), Amy Tigner and Elizabeth Pentland (York University) had been research assistants for Martin’s book *John Milton: Twentieth Century Perspectives* (Routledge, 2002). Other invited speakers, including Regina Schwartz (Northwestern), John Leonard (University of Western Ontario), Edward Jones (Oklahoma State), and David Loewenstein (University of Wisconsin-Madison), were longtime admirers and colleagues of Martin’s within the Renaissance community. The richness of the papers covered topics as diverse as international politics and terrorism, horticultural and digestive discourses in Milton’s poetics, paleography and textual criticism, theology and science, Milton’s Spanish reception and the history of marathon readings. The discussion and debate arising from the presentations highlighted how much Milton continues to resonate in the politics, culture, and aesthetics of the 21st century. The day ended with a moving speech in which Jennifer Summit, Chair of the Department of English, honored Martin’s extraordinary career at Stanford and testified to the myriad ways he has promoted, protected, innovated, and advanced the study of the humanities for decades of Stanford students. We look forward to Martin’s continuing and vibrant influence in Miltonic and Renaissance studies for years to come.

**PHOTO: LINDA CICERO**

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**MARTIN EVANS**

**PHOTO: LINDA CICERO**

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**FACULTY AND ALUMNI PARTICIPATE IN THE MARATHON READING**

—from left to right: Liz Pentland, Jennifer Summit, Jenna Lay, David Goldstein, David Riggs, and Richard Preiss
The Inaugural Jay Fliegelman Archival Research Award, 2009

Two PhD candidates, Jillian Hess and Steffi Dippold, were the first recipients of the Jay Fliegelman Archival Research Award, named in honor of the late Jay Fliegelman, former Coe Professor of American Literature. The award helps to sponsor travel for the purpose of archival research for dissertations in any field of literary and cultural study. This year’s recipients will inaugurate the award, which will be given annually to graduate students in English.

Dippold’s dissertation, “Plain as in Primitive: The Figure of the Native in Early American Language of Dissent,” begun under the direction of Professor Fliegelman, studies the politics of speech in early American colonies. The award will enable her to examine original didactic manuals and grammar books from the seventeenth and eighteenth centuries, unpublished Native American word lists, and rare early American dictionaries such as Josiah Cotton’s Vocabulary of the Massachusetts (or Natick) Indian Language. She will consult personal libraries, in particular the Mather Family Library at the American Antiquarian Society in Worcester, Massachusetts, and the John Carter Brown library, now affiliated with Brown University. She will also visit the Massachusetts Historical Society to complete her work on transatlantic theories regarding Native American vernaculars.

Hess’s dissertation, “Commonplace Book Stylistics: From Romantic Honey-bees to Victorian Treasure-Houses,” attempts to provide a methodology with which to analyze commonplace books and their influence on imaginative literature of the nineteenth century. Hess used the award to study commonplace books in the Amy Lowell Collection at Widener Library Harvard, particularly those kept by Richard Woodhouse, friend of the poet John Keats, and by his sister-in-law Georgiana Keats. Based on her work from that research, she has been awarded a Keats-Shelley Memorial Association essay prize for a piece that will appear in a forthcoming issue of The Keats-Shelley Review. She further intends to study commonplace books held at collections in the United Kingdom, including those by Queen Victoria, Dorothy Wordsworth, Sir Walter Scott, and a number of anonymous, unremembered readers.

Florence Diane Amamoto
Berry and Berry
Edwin Frank Block
Emily Marie Boyd
Susan K. Boyd
Mary Ellen Boyling
Kilbee Cormack Brittain
Anne Conover Carson
Victory Van Dyck Chase
Alfred M. Clark
Dolora G. Cunningham
Roger G. Dahood
Margaret Colter Donovan
Victoria Ann Dowling
Anne MacGillivray Franke
Shirley Nelson Garner
John Roy Octavius Gery
Armand Gilinsky
Marisa Graines
Elizabeth J. Harrison
Hunt Hawkins
Lucia H. Heldt
E. David Hohl
Gregory John Jacobs
John B. Jacoby
Karen Dusing Jared
Janis Cox Jones
Rachel Kelsey
Baine Perkins Kerr
Natalie H. Lee
Eric Peter Levy
Elizabeth L. Lillard-Bernal
Marie O’Gara Lipman
Jeffrey Scott Lippman
Joan Littlefield
Carol Power Lowe
Reid V. MacDonald
Lisa Maulhardt
Daniel Mellinkoff
Jay Alan Mitchell
Kim Mitchell
John Warner Moore
Charlotte C. Morse
Myron Curtis Newman
Noah Zev Oremland
Pacific Life Foundation
Aysha Marie Pamukcu
Ladell Payne
Lisa Marie Rying
James S. Sandberg
Daniel B. Shea
Deborah F. Shepherd
J. Michael Shea
Georgia Shreve
Elaine Y. Smith
Merrill S. Snyder
Robert Lee Stuart
Addie Swartz
Patricia F. Unterman
Randolph Wadsworth
Elizabeth Barron West
Stephanie Young
PHDs AWARDED IN THE DEPARTMENT OF ENGLISH
2008-09

Jolene Hubbs “Revolting Whiteness: Race, Class, and the American Grotesque”
Lee Konstantinou “Wipe That Smirk off Your Face: Postironic Literature and the Politics of Character”
Jenna Lay “‘They Wil Not Be Penned Up in Any Cloister’: Catholic Englishwomen and Early Modern Book Culture”

Amy Tang “Rethinking Repetition: Race and the Contemporary Politics of Form”
Maria Wang “Victorian Totalities: Sociological Method and Narrative Form in British Fiction”
Emily Wilkinson “Miscellany: Form and Mode in Eighteenth Century British Literature”

DEPARTMENT DISSERTATION FELLOWSHIPS
2009-10

Killefer Dissertation Fellowship:
— Sarah Allison

Killefer Dissertation Fellowship:
— Kenneth Ligda

Whiting Dissertation Fellowship:
— Heather Houser

Mellon Dissertation Fellowship:
— Jessica Weare and Ruth Kaplan

Geballe Dissertation Fellowship:
— Hanna Janiszewska

Mabelle McLeod Lewis Fellowship:
— Claire Bowen and Steffi Dippold

American Council of Learned Societies (ACLS) Fellowship:
— Natalie Phillips

2009 ALDEN DISSERTATION PRIZE WINNERS

Allison Carruth: “Global Appetites: Literary Form and Food Politics from World War I to the World Trade Organization”

JOB PLACEMENT 2008-2009

Joel Burges – Mellon Post-doctoral Fellow at the Massachusetts Institute of Technology
Jolene Hubbs – University of Alabama
Lee Konstantinou – PWR Post-doctoral Fellow, Stanford University
Jenna Lay – Post-doctoral Fellow, University of Texas at Austin
Felicia Martinez – St. John’s College
Amy Tang – Wesleyan University

ENDOWED DISSERTATION FELLOWSHIP LUNCHEON WITH DONOR

Mrs. Carolyn Killefer is honored annually during a luncheon with new and old recipients of the Killefer Dissertation Fellowship Award. The endowment was established more than twenty years ago and supports two advanced PhD students in the English department each year. The 2009 recipients are Sarah Allison and Kenneth Ligda.

(From left to right) Sarah Allison, Lee Konstantinou, Mrs. Carolyn Killefer, Kenneth Ligda, and Jessica Weare

THANK YOU TO THE HIGGINS FAMILY

The English department wishes to express deep gratitude to the Higgins family and the Tides Foundation for having supported advanced PhD students in English with an annual dissertation fellowship for seventeen years.

The late Ed Higgins with Mrs. Joy Higgins and the first fellowship winner Alec Ormsby, in 1992
In 2008-2009, the Creative Writing Program enjoyed another exciting academic year in 2008-2009. We invited ten talented new Stegner Fellows from our largest ever applicant pool to hone their craft here at Stanford. In poetry we welcome Joshua Edwards, Erica Ehrenberg, Keetje Kuipers, Brittany Perham and Matthew Siegel, and in fiction we are pleased to have Jennifer duBois, Jon Hickey, Ryan McIlvain, Kirstin Valdez and Maggie Shipstead.

We are happy to have three of last year’s Fellows staying with our program as lecturers. Justin St. Germain has been appointed the Marsh McCall Lecturer in Continuing Studies and will be teaching a course for Creative Writing. Stephanie Soileau has a one-year appointment in Continuing Studies and is teaching two fiction courses for Creative Writing, and Sarah Frisch is the Draper Lecturer in Nonfiction.

We continue to offer innovative courses such as “The Graphic Novel,” “Fiction into Film,” and “Stories on the Air,” in which, using NPR’s This American Life as a model, students will learn to write compelling personal essays and develop effective oral storytelling. In poetry, we’re offering two new courses, “Other Traditions: Poetry in Translation” and “Poetry and Memoir,” an intermediate writing workshop that investigates how poets have challenged, changed, and can continue to electrify the memoir form. And this past spring, Jones Lecturer (and former attorney) Skip Horack joined forces with author Viola Canales (also a former attorney) to teach a very popular class in the Stanford Law School entitled “Law and Creativity.” This course combined the study of creative writing, literature, and the law, with the goal of helping law students hone their ability to think creatively and use disciplined imagination.

Outside of the classroom, through the generous support of the Stanford Arts Initiative, we continue to offer the Writers’ Studio, where undergraduate writers have the opportunity to work with Stegner Fellows in an informal atmosphere. And thanks to the generosity of Elliott and Rhoda Levinthal, we offer the Levinthal Tutorials which allow motivated undergraduate writers to work one-on-one with Stegner Fellows in poetry, fiction and creative nonfiction.

We’re also pleased to report that we’ve moved to our new office space in the front of Margaret Jacks Hall, with a beautiful new Jones Room for our Stegner workshops and an office dedicated to undergraduate advising. Professor John L’Heureux and Jones Lecturer Tom Kealey have been busy advising undergraduates on their course of study as well as on their plans for graduate school.

We look forward to another productive academic year along with continued strong student and community interest in the programs we offer in the Creative Writing Program.

The Lane Lecture Series continues to be an important part of the cultural life of Stanford University. Through their generosity, Jean and Bill Lane have made it possible for distinguished contemporary authors to visit Stanford.

In 2008-2009, the Creative Writing Program welcomed as Lane Lecturers:
Edward P. Jones
George Saunders
Brigit Pegeen Kelly

In 2009-2010, we look forward to hosting:
Joyce Carol Oates
Denis Johnson
Edward Hirsch

In 2009-2010, the Mohr Visiting Poet will be Kay Ryan. Ryan is the Poet Laureate of the United States. Her most recent volume of poetry is The Jam Jar Lifeboat and Other Novelties Exposed. The Stein Visiting Writer will be Richard Powers. Among Powers’ best-known works is The Echo Maker, for which he won the National Book Award for Fiction.
Jones Lecturer Update


Maria Hummel’s essay “The Curtain” won the 2009 Penelope Niven Creative Nonfiction Award and appeared in the November 2009 issue of *The Sun*.

David (D.R.) MacDonald was invited to the 2009 Cuirt International Literary Festival in Galway, Ireland, where he shared a reading with Irish novelist Colm Tóibín.

The Balcones Poetry Prize for 2008 was awarded to *Dismantling the Hills* by Michael McGriff.

Adam Johnson won a Whiting Writers’ Award for 2009. The award is given annually to ten emerging American writers in fiction, non-fiction, poetry and drama. Recent Stegner Fellows who have won the prize include Lysley Tenorio, Sjui Kwok Kim, Michael Byers and ZZ Packer.

Bruce Snider will be the Spring 2010 writer-in-residence at the James Merrill House in Stonington, CT and also completed a summer residency at the Millay Colony.

Stanford Graphic Novel Project

Stanford University’s Creative Writing Program and Jones Lecturers Tom Kealey and Adam Johnson have created the Stanford Graphic Novel Project, bringing together students from English, Art, and Design to create a full-length graphic novel each year. This past year’s project created *Virunga: Inside Africa’s Oldest National Park*. The book, as well as last year’s creation *Shake Girl*, can be found at [http://graphicnovel.stanford.edu](http://graphicnovel.stanford.edu). In Fall 2009, the Creative Writing Program hosted the *Virunga* book release party.

The Graphic Novel—defined as a type of comic book, usually with a lengthy and complex storyline similar to those of novels, and often aimed at mature audiences—is one of the fastest growing genres in contemporary literature. Thanks in large part to the critical and commercial success of such classics as *Maus* by Art Spiegelman, *Persepolis* by Marjane Satrapi, and *American Born Chinese* by Gene Yang, graphic novels have captured the imagination of millions of readers around the world, as well as gaining nominations for the Pulitzer Prize and the National Book Award.

In Print


Over the course of ten books of poems spanning four decades, _Eavan Boland_ has changed the landscape of Irish poetry, creating new spaces and a new language. A *Critical Companion* is an essential guide to the poetry, prose, and critical writing of this acclaimed poet.

This book contains biographical introductions and chronology; introductory surveys of each aspect of Boland’s work; a representative selection of Boland’s poetry and prose writings; reviews, interviews and critical discussions of each of Boland’s books; photographs; and a comprehensive bibliography of primary and secondary sources.

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English Undergraduate Summer Internship Grants

“What happens after I finish my English degree?”
“What kind of job can I get if I study English?”

These are the kinds of questions we often hear from our undergraduates. Indeed, in the current economy this worry is, for many students, more pressing than ever. Hoping to provide some answers to those concerns, last summer Jennifer Summit, chair of the Department, initiated a pilot program of summer grants for English majors. Relying on the deeply-appreciated generosity of The Betty Brown Endowment, the program offered a number of $1,000 summer grants. These grants were used to help subsidize all or part of a summer internship at an organization that allows students to put their academic experience as English majors to work

The stories of the first year’s grant recipients follow. The English department wants very much to continue to invest in students’ professional success and to help them build their futures. For this reason, we would like to develop this program in coming years, demonstrating to our wonderful undergraduates, both majors and prospective majors, that there is no necessary conflict between culture and business, between books and work.

— Nicholas Jenkins,
Director of Undergraduate Studies

Elspeth Green was an intern at HarperOne publishers:

“In addition to a new skill set, I gained valuable insight into the publishing world. HarperOne is a specialty division of Harper-Collins that publishes mainly inspirational and spiritual nonfiction. Before this summer, I was almost entirely unfamiliar with these genres. I could not have begun to explain what distinguishes a good inspirational book from a bad one, aside from the quality of the prose. At HarperOne, I had to learn such distinctions very quickly, as I read most of the unsolicited manuscripts that were sent to the office.”

Vonn Javier was an intern at a non-profit organization, Bookshare:

“Because I am an English major, my internship at Bookshare was a perfect fit. I used my writing skills to compose summaries of books. I also worked on revising the vendor manual—literature that provides Bookshare’s overseas partners specific instructions regarding proofreading procedures.

Most importantly, however, my English major allowed me to feel immediately at home in a foreign environment. The people at Bookshare spoke books, and I was thrilled that I could effortlessly speak books back to them.”

Leigh Lucas was an intern at a non-profit organization, 826 Valencia:

“My co-workers were able to depend on me to update content on our website, correspond with volunteers and outside organizations, and edit various letters, creative pieces, and grant proposals. I felt like a real asset for the office and loved being given responsibility and important projects.

After completing this administrative work in the mornings, from two to six every afternoon I tutored kids. My experience with creative writing, mechanics, and grammar came in very handy when helping on book reports, college essays, and fiction stories... I left every evening energized and with a feeling of real accomplishment.”

Alison Law was an intern at Yale University Press:

“I used my writing skills to correspond with leading scholars needed for peer review of manuscripts, and to compose memos pitching book ideas to the Press’ acquisitions panel. I read book reviews to find positive and thought-provoking blurbs for publicity copy. I read manuscripts critically, with an eye for readability and publishing potential... But aside from these concrete skills, one of the most significant aspects of the English major is how it engenders an intellectual curiosity in and out of the classroom. My internship at the Press gave me the opportunity to work in an intellectual environment, but one completely different from the kind I was used to in a lecture or seminar. It was exciting, and in some ways reassuring, to learn that I could continue to have those experiences of intellectual excitement in a business or professional setting.”

Austen Rosenfeld was an intern at Tin House magazine:

“The two months went by quickly, but it was the perfect amount of time to watch the production of a magazine, developing from start to finish. The issue I worked on was themed “Hope and Dread” and will have my name under the list of editors in the table of contents. I realized that working on a publication was nearly as satisfying to me as writing and surely as creative. It is now very possibly an avenue that I will want to pursue in the future.”

Lindsay Sellers was an intern at Condé Nast publications:

“I was placed in Glamour’s Creative Services department, a branch of the Advertising and Promotions team. I learned that Glamour distinguishes itself from competing “fashion books,” such as Vogue, Allure, InStyle, and Cosmopolitan, by making high fashion and runway beauty “actionable.”

CONTINUED ON NEXT PAGE
In the English major, students explore the traditions of literature in English. Courses emphasize interpretive thinking and creative writing, examining the dynamics of literary and cultural history, the structures of literary form and genre, and the practice of reading, writing, and critical analysis.

In addition, the English department prides itself on its active and outgoing undergraduate community. Camaraderie between students and faculty extends beyond the classroom and faculty office hours in undergraduate community events organized by the English Department Peer Mentors. The Peer Mentors are social and intellectual pillars who not only promote events, but also provide guidance throughout the declaration and graduation process.

A new feature of the English department this year is the addition of an undergraduate blog—“Cellar Door” written by, for and to the majors—which launched last year to considerable acclaim and interest. Combining multimedia presentation of student poetry and stories, posts on current events in the department, interviews with faculty and so forth, the blog takes the pulse of daily life in the university’s literary world. To see what’s behind the “Cellar Door” for yourself, visit [http://www.stanford.edu/group/cellardoor/cgi-bin/home/].

And as always, the English majors produced two other outstanding publications: the literary magazine The Leland Quarterly and the critical review Glosses.

While other magazines might be “aspirational,” featuring pieces the reader can dream about but will never own or achieve, Glamour focuses on subjects and products that are relatable and accessible to a wide audience...My English major armed me with the skills to read through the feedback and select those quotations that would be most valuable for both the advertiser and Glamour readers.”

“I had to figure out how to take a broad topic—such as holistic medicine, a ban on smoking, or the Cash for Clunkers program—and approach it from a variety of different angles, then take all those angles and write about the subject in a coherent fashion. I loved the challenge of setting out on that journey for each assignment and cherish the fulfillment brought by completion. My English classes prepared me to tackle a new style of thinking and writing, and my journalism internship sent me back to Stanford with a fresh perspective on research.”

“What I discovered after a few classes was that continuously inventing my own curriculum proved more challenging than adhering to a set lesson plan. Fortunately, I had two key resources on my side: the internet and a solid background in the subjects I was teaching from day to day. When I was assigned to help one student understand how to write a literary analysis, I was already prepared to help him understand the stories I myself had analyzed as part of “Development of the Short Story” and other classes I had taken since freshman year. One of my proudest moments of the whole summer was when one of my students said that I had helped him appreciate literature better by going through Oates’s Where Are You Going, Where Have You Been? with him passage by passage.”
n October of 2008, Professor John Bender and Professor Michael Marrinan of Stanford were the keynote speakers at a conference titled “Visualising Knowledge” at the Centre for Research in the Arts, Social Sciences and Humanities at Cambridge University. They gave a joint lecture based on their book *The Culture of Diagram*, (Stanford University Press, 2010). In December, Bender participated in a private colloquium in Paris, sponsored by Imitatio, on the work of René Girard.

At meetings of the Modern Language Association in San Francisco in December 2008, Bender spoke on a panel that asked “What Should We Stop Doing in Eighteenth-Century Studies?” He argued that biography presents basic findings, but that biographical criticism could well be abandoned.

At the American Society for Eighteenth-Century Studies meeting in March 2009, continuing his interest in contemporary cognitive science, he gave a joint paper with Jonathan Kramnick of Rutgers University on “The Novel and Extended Mind.”

Bender served as the delegate of the American Society for Eighteenth-Century Studies to the American Council of Learned Societies, and also as a member of the Executive Committee of Delegates to the ACLS. He serves on the board of the Cambridge University Centre for Research in the Arts, Social Sciences and Humanities. He also served on an official university committee to review the Department of Rhetoric at the University of California, Berkeley.

Locally, Bender was on the granting committee of the Presidential Fund for Innovation in the Humanities and chair of the Committee on Libraries. Most importantly, three PhD students with whom he worked began tenure-track posts in fall of 2008: Jesse Molesworth (Indiana), Brad Pasanek (Virginia), Miruna Stanica (George Mason).

Director of the Creative Writing Program Eavan Boland published *New Collected Poems* (Norton, 2008), along with *The Making of A Sonnet: A Norton Anthology* (2009), edited with Edward Hirsch. She was honored by an invitation to Iowa City to read her poetry at the annual Paul Engle Memorial Day, in celebration of the poet’s birthday. Engle is the founder of the International Writing Program, and was formerly director of the Writers’ Workshop.

Professor Emeritus George Brown’s *A Companion to Bede* has been published by Boydell & Brewer. It incorporates not only recent scholarship but also a study of the reception of Bede’s works through the ages. Besides being elected a Fellow of the Medieval Academy of America, Brown has been named a Fellow of the London Society of Antiquarians. Although retired, Brown most recently taught a class in paleography and codicology attended by faculty, librarians, graduate and undergraduate students.

Senior Lecturer Emerita Helen Brooks was invited to speak to prospective students at Stanford’s April 2009 “Admit Weekend” on the advent of mathematical perspective and its impact on Early Modern art and literature.

Brooks also was invited to speak at the “Celebration” of the 30-year anniversary of the publication of *John Donne: Songs and Sonnets*—Lithographs by June Wayne, held at UCLA Libraries, Special Collections, October 2008. The book, composed by June Wayne, was published in West Berlin by Bruder Hartmann, 1959, who had the required technology for printing her lithographs. Brooks later organized and chaired a special session on the book at the John Donne Society Conference in February 2009, at Louisiana State University. Her paper was entitled “Donne’s ‘Breake of Day’ and the Female Perspective in June Wayne’s Timeless Lithograph.”

Brooks was invited to present a paper at the Oxford Round Table, held at the Oxford Union, in July 2009. The paper was entitled “Nothing else is: Empiricism and the ‘New World’ of the Divine in John Donne’s Early Modern Poetry.” The theme of the conference was “The Three Cultures: Literature, Religion and Science: An Interdisciplinary Perspective.” Forty-five invited professionals from the three academic areas participated in a lively and thought-provoking exchange of cross-disciplinary ideas and practices about diverse conceptions and representations of the divine.

Professor Emeritus Bliss Carnochan published an article on Victorian prisons and imprisonment and has been working on (the labor of a lifetime) *Confessions of a Dodger Fan.*

Professor Terry Castle spent the 2008-09 academic year, very gratefully, as a Faculty Fellow at the Stanford Humanities Center. The autobiographical book she finished there, *The Professor and Other Writings,* will be published by HarperCollins in January. She published several short essays this year: “How I Got Bored With Feminism” appeared on the website *Double X* (the new Slate spin-off) in May; and “Terry Castle Moves House,” a sort of diary crossed with *Totentanz,* was published in the *London Review of Books* in August. Her recent *Daedalus* article, “The Lesbianism of Philip Larkin” was reprinted in Zachary Leader’s *The Movement Reconsidered: Essays on Larkin, Amis, Gunn, Davie* (Oxford University Press) and in January she gave an illustrated talk on Larkin’s Sapphic juvenilia at the DePaul University Humanities Center. Recently, she has enjoyed finding herself mentioned in the blogosphere in various comic contexts: as the “Tub of Love” on one blog; and as the “increasingly inexplicable Terry Castle” on another.


In 2008, Associate Professor Michele Elam was elected to the National Executive Committee of the Black Literatures and Culture Division of the Modern Language Association and invited to join the Editorial Board of *Safundi: The Journal of South African and American Studies.* In addition to publishing several juried articles, including “Mixed Race and Cultural Memory: Carl Hancock Rux’s..."
FACULTY — CONTINUED


She lectured both locally and internationally and was awarded a Ford Foundation grant to conduct research in Cape Town and Johannesburg, South Africa, with her husband, Professor Harry J. Elam, Jr. As part of this venture, they published several peer-reviewed articles together last year, including “Blood Debt: Nation and Reparation in Langston Hughes’ Play, Mulatto,” in Theatre Journal and “Race and Racialization” in The SAGE Handbook of Identities.

Elam’s year was devoted to other kinds of professional collaborations as well—for instance in spring of 2008, Elam and Alex Woloch hosted a conference on Race and Narrative Theory, which brought together scholars working at the intersections of two fields of study (critical race studies and narrative theory), and hosted as well an MLA panel session on the same issue. Elam also continued directing the Program in African and African American Studies (AAS) with its campus-wide Race Forward Initiative, last year co-sponsored with the Taube Center for Jewish Studies, the Abassi Program in Islamic Studies, the Center for South Asia, the Michelle R. Clayman Institute for Gender Research, and the Center for Comparative Studies in Race and Ethnicity.


For Peninsula Bible Church, Felstiner spoke on Psalms and Paul Celan, and on “creative resistance” in Mary Felstiner’s History Department Holocaust course, while she visited his own Holocaust course, as did the world-renowned Klezmer clarinetist David Krakauer during his Lively Arts visit, and Gloria Lyon, survivor of seven camps. Elizabeth Rosner, who took this course in 1979 as an undergrad and is a child of survivors, returned to present her poetry and novels based in the Holocaust. Felstiner’s “Paul Celan and Yehuda Amichai: An Exchange on Nation and Exile,” ran on wordswithoutborders.org, and Fiction published “The One and Only Circle: Paul Celan’s Letters to Giséle.” Australian radio ran a piece on Celan and Heidegger with John’s translations, a chapbook of them appeared from Harvard, and his essay “A Violence from Within,” for Israeli artist Zvi Lachman’s book Paul Celan: Pugat-mavet / Todesfuge, was translated for Mehr Licht (Albania).

Film festivals and the Stanford Film Society screened This Dust of Words, Bill Rose’s documentary inspired by Felstiner’s memoir of Liz Wiltsee (English, ’70), who perished in 1999 as a homeless person. The film is now available on Amazon.


Professor Shelley Fisher Fishkin published Feminist Engagements: Forays into American Literature and Culture (Palgrave/Macmillan 2009) and also submitted two edited volumes: Mark Twain’s Book of Animals (University of California Press, 2009, with illustrations by Barry Moser) and The Mark Twain Anthology: Great Writers on His Life and Work (forthcoming in 2010, The Library of America). For the latter, she tracked down and arranged translations of essays on Twain originally published in Chinese, Danish, French, German, Italian, Japanese, Russian, Spanish, and Yiddish that have not previously been available in English—including two pieces by José Marti.

She guided the launch of the new peer-reviewed, online, open-access Journal of Transnational American Studies, of which she is a founding editor [http://news.stanford.edu/news/2009/march11/fishkin-publishes-american-studies-journal-030409.html]. Its first issue included contributions from scholars and writers based in Germany, Ireland, Japan, Poland, Taiwan, the United Kingdom, the United States, and Vietnam. Fishkin also agreed to join Gillian Beer, Ariel Dorfman, Rita Dove, Geoffrey Hartman, Julia Kristeva, Elena Poniatowska, Werner Sollors and others as a Consulting Editor of the International Literary Quarterly.

Fishkin did a talkback at the International City Theatre in Long Beach after the West Coast premiere of Is He Dead? (the Mark Twain play she uncovered in the archives and guided to Broadway in 2007-8). She also did a talkback at the Olney Theatre in Maryland after the Washington, D.C.-area premiere and in New Haven after a production at Yale.

She served on an External Review committee for Brown University’s Department of American Studies and Department of Ethnic Studies, and the John Nicholas Brown Center for Public Humanities and Culture. She concluded her service as an International Member of a Main Panel for Britain’s 2008 Research Assessment Exercise, and began serving a three-year term on the Board of Governors of the Humanities Research Institute of the University of California.

Fishkin gave a keynote talk at the Stanford-Berkeley Graduate Student Conference; presented papers at the Modern Language Association Conference, and at the Association for Theatre in Higher Education conference.
ference; and gave a guest lecture in a class at San Quentin State Prison through the Prison University Project. She chaired sessions at the American Studies Association and at the Fifth International Conference on the State of Mark Twain Studies.

She began serving her third term as Director of Stanford’s American Studies Program. She also served as a member of the Committee in Charge of Modern Thought and Literature (MTL); on the board of Hillel; on dissertation committees in Art History, Drama, and MTL; and as an affiliated faculty member of African and African American Studies, CCSRE, Feminist Studies, Jewish Studies, and Urban Studies.

The Mark Twain Circle Certificate of Merit was presented to Fishkin earlier this year in honor of her immense scholarly contributions to Mark Twain Studies.

Professor Denise Gigante has published Life: Organic Form and Romanticism (Yale UP, 2009), which addresses the question of what makes something alive—both in nature and in art. For a discussion with Robert Harrison of the book’s major issues (Zeitgeist, organicism, monstrosity, analogy), visit [http://www.stanford.edu/dept/fren-ital/opinions/], an online archive of KZSU’s Titled Opinions. The show, titled “On Romanticism and Organic Form,” aired April 27, 2009.

Professor Ursula K. Heise published Sense of Place and Sense of Planet: The Environmental Imagination of the Global (with Oxford University Press in 2008. In the fall of 2008, she took over the Directorship of the Program in Modern Thought and Literature, served on the Dean’s Curriculum Review Committee, and became Affiliate Faculty with the Woods Institute for the Environment in June 2009. In 2008-09, she gave keynote addresses and invited lectures at the University of Colorado at Boulder, UCLA, UCSB, and Kanazawa University (Japan), in addition to several conference papers. Her articles appeared in American Literary History, Ecologie et Politique, and PMLA, as well as in anthologies on travel writing and on the American novel. She was promoted to Full Professor starting September 2009.

After finishing his book on Auden (The Island: W. H. Auden and the Regeneration of England) and getting tenure, one might think Associate Professor Nicholas Jenkins has been wandering around in a bit of a daze. One might be right.... However, he finds such moments of disorientation very fertile. Jenkins started a podcast about poetry, Wave [http://nami.stanford.edu]; wrote some essays; commissioned several books in his translation series, Facing Pages, published by Princeton University Press; with Roland Greene helped run the Stanford Humanities Center Workshop of Poetics [http://shc.stanford.edu/workshop/workshop-poetics]; and continued to build his genealogy of the English intelligentsia [http://auden.stanford.edu] — about 12,500 people are in there now. Finally, “poets die young” was just an academic cliche for Jenkins until this year, which saw the death of one of his oldest friends, the poet Mick Imlah, who died far, far too young. In a way, Jenkins still feels stuck on a wet, bleak hillside in Scotland in January, watching Mick’s small, puzzled daughters throw snowdrops into their dad’s grave.

Lecturer Matthew Jockers was reelected to the Executive Council of the Association for Computers in the Humanities. With Daniela Witten (PhD candidate, Statistics) and Craig Criddle (Professor of Environmental Science) Jockers published “Reassessing Authorship of the Book of Mormon Using Delta and Nearest Shrunken Centroid Classification” in Literary and Linguistic Computing. His essay titled “A Literature of Community: Butte’s Irish Paradox” was published in All Our Stories Are Here: Critical Perspectives on Montana Literature, edited by Brady Harrison. Jockers presented “Methodologies for Literary Studies in the Digital Age” at this year’s MLA meeting in San Francisco and “Testing Authorship in the Personal Writings of Joseph Smith Using NSC Classification” at the annual meeting of the Alliance of Digital Humanities Organizations in College Park, MD. After four years of service, Jockers resigned from his position as Director of the Western Institute of Irish Studies (which he helped to found). This year he also resigned from the Executive Council of the American Conference for Irish Studies where he had served two consecutive terms as Secretary and Web Master. In 2010, he is looking forward to a lot less email.

Professor Andrea A. Lunsford is general editor of a new volume, The Sage Handbook of Rhetorical Studies, which brings together scholars from across the disciplines of English, speech, communication, and writing to survey the latest advances in rhetorical scholarship, synthesize theories and practices across major areas of study, and point the way for future research.

Consulting Professor Valerie Miner, who is the Artist in Residence at the Clayman Institute, received a Fulbright Specialist Award to Indonesia in March and April 2009. She lectured at Atma Jaya University, Indonesia (week-long series of lectures and workshops); University of Muhammadiyah, Yogyakarta; Impulse NGO, Community Arts Organization, Yogyakarta; Gadjah Mada University, Yogyakarta; Yayasan Bagong Kusudiardjo Arts Center, Yogyakarta; Airlangga University, Surabaya; Petra University, Surabaya; Taman Budaya Jawa Timur (East Java Cultural Center), Surabaya; The State University of Surabaya; The State University of Malang; The Malang Public Library; and The University of Indonesia, Depok.

In November 2009, she lectured at Charles University in the Czech Republic. In the US, she lectured at the University of South Carolina, the University of Alaska, Anchorage, St. Michael’s College in Vermont and Pacific University in Oregon. She presented a paper, “Embodying The Lesbian Writer,” at the AWP Annual Conference in Chicago and was a judge for the Prairie Schooner Short Story Prize Collection, published by the University of Nebraska Press. She was an “Honored Author,” at the Berkeley Public Library Banquet, and was awarded a Fellowship to the Ucross Foundation in Wyoming for May.

Professor Paula Moya sent to press Doing Race: 21 Essays for the 21st Century, a multi-disciplinary, multi-group volume that focuses on race and ethnicity in everyday life: what they are, how they work, and why they...
matter. In addition to 21 original essays written by internationally renowned scholars of race and ethnicity working in disciplines as diverse as biology and drama, the volume features a lead essay co-authored by Professor Moya and her co-editor, social psychologist Hazel Rose Markus. Drawing on the latest empirical and humanistic research, the essay sets forth a critical redefinition of the concepts of race and ethnicity. Drawing on the latest research, the book demonstrates that identities shaped by race and ethnicity are central to understanding individual and collective behavior in the United States and throughout the world. The book will appear from W.W. Norton in March 2010.

Other sabbatical-year activities for Professor Moya included a month-long tour of Germany in June 2009. She was a keynote speaker at the German Association for American Studies (GAAS) conference hosted by the University of Jena, and presented in the W.E.B. DuBois Lecture Series at Humboldt University. In addition to giving a public lecture about the work of author Helena Maria Viramontes at the University of Göttingen, she was a featured speaker in the panel debate, “Race Discourses in the 21st Century,” sponsored by the University of Göttingen and the Center for Theory and Methodology of Cultural Studies. Additional invited talks included presentations at the “Decolonizing Epistemology: New Knowing in Latin/o Philosophy and Theology” conference sponsored by the Drew Transdisciplinary Theological Seminary, and at the Stanford University Leading Matters event in Los Angeles.

Professor Moya completed several essays, two of which are forthcoming in books that will appear in 2010, and one of which appeared in Identity in Education (Palgrave 2009). That essay, “Postethnic America? A Multicultural Training Camp for Americanists and Future EFL Teachers,” which appeared in Identity in Education (Palgrave 2009) was co-authored with two German scholars from the University of Göttingen (Barbara Buchenau and Carola Hecke) and social psychologist Nicole Shelton of Princeton University; it was the result of a previous intellectual collaboration. She is currently at work on a book about the creative and theoretical writings of women of color during the last three decades of the 20th century.

Lecturer Hilton Obenzinger was co-chair of the Seventh International Conference of the Melville Society, “Melville and the Mediterranean,” held at the Ecole Biblique et Archéologique in East Jerusalem June 17-21, and he participated in a roundtable discussion on “Holy Lands/Unknown Lands.” The conference was supported by Stanford’s Department of English, along with literature departments at MIT and Yale. He also chaired the panel “Performing Literature” at the MLA conference in San Francisco in December, presenting a paper on performing Emily Dickinson as theater.

In October, Professor Stephen Orgel lectured in Switzerland at the universities of Geneva, Lausanne and Fribourg, and was keynote speaker at the inaugural conference of SAMEMES, the Swiss Association of Medieval and Early Modern English Studies. In February, he was at the Globe Theater in London as keynote speaker at a conference jointly sponsored by the Globe and the University of Padua. In August, he was the keynote speaker at a conference on baroque theater, art and architecture at the great ducal library in Wolfenbüttel, Germany. A second volume of his collected essays is in the works.

Professor Emerita Nancy Packer’s essay entitled “Wallace Stegner: A Passionate and Committed Heart” was published in the spring of 2009 and her short story entitled “Her Men” in the summer of 2009, both in The Sewanee Review.

Professor Emerita Marjorie Perloff has two books in the press. The Sound of Poetry/ The Poetry of Sound, co-edited with Craig Dworkin, was published by the University of Chicago Press in October 2009. The book includes 22 essays; among contributors are Brian Reed and Ming-Qian Ma, both English Department PhDs. Unoriginal Genius: Constraint/Concretism/Citation is to be published by Chicago Press in 2010. Six of the chapters were given as the Weidenfeld Lectures in European Literature at Oxford in May 2009. And three of them were tried out at the University of Kent, Canterbury, University of Warwick, and Southampton University.


“Wittgenstein’s Ladder” (Chicago: 1996, 1998 paper) has been translated into Portuguese (USPED, Sao Paulo, Brazil, 2009), and will soon appear in Slovene and in French. The Futurist Moment (Chicago, 1986, 2003) will be published in Spain along with an edition of Perloff’s essays, both from Editorial Pre-Textos in Valencia.

She submitted many essays, reviews, and a number of interviews—all of them included on her new website: [http://marjorieperloff.com/].

Lecturer Alice Staveley published “Marketing Virginia Woolf: Women, War, and Public Relations in Three Guineas” in Book History (2009). She also presented work on Woolf and the Hogarth Press and, more broadly, on modernism, women’s history, and periodical publishing at the International Virginia Woolf Conference, the Modernist Studies Association Conference (MSA), and the Society for the History of Authorship, Reading, and Publishing (SHARP). At Stanford, she co-organized a symposium in honor of Professor J. Martin Evans, Milton@400.

Jennifer Summit was awarded the John Ben Snow Book Prize from the North American Conference on British Studies and the Roland H. Bainton Book Prize in Literature for 2009 from the Sixteenth Century Society and Conference for Memory’s Library: Medieval Books in Early Modern England, which came out last year from University of Chicago Press. With a team of colleagues from UCSC, UC Berkeley, and Mills College, she was awarded a major grant from the Teagle Foundation as Principle Investigator for a multi-year collaborative research project on the new literacy entitled “What is a Reader?” With Stanford alumna Caroline Bicks (Boston College) she is co-editing the Pal-CONTINUED ON PAGE 23
This past year, Sarah Allison organized and participated in a panel on George Eliot at the Narrative conference in Birmingham, UK. She has presented work at the Nineteenth-Century Forum at the University of Michigan, Ann Arbor, and at the Stanford Humanities Center Beyond Search Workshop led by Matt Jockers and Franco Moretti. She recently attended the English Institute Conference on Genre at Harvard. Sarah is currently working to complete her dissertation on style and moralizing in Charles Dickens, George Eliot and Elizabeth Barrett Browning. She is a Killefer Fellow for the 2009-2010 academic year.

Justin Eichenlaub was the graduate co-chair of the Humanities Center Workshop on Ecocriticism this past year, a workshop that will return to its original and successful form as an English department-sponsored workshop in 2009-2010. With the largesse of the English department, he was able to co-organize a panel at the 2009 Association for the Study of Literature and Environment conference in Victoria, British Columbia, on “Ugliness and the Environment,” presenting a paper in that panel on the relevance of the eighteenth- and nineteenth-century aesthetics of the picturesque to contemporary environmental challenges.

In November of 2009, Eichenlaub presented a paper on Wordsworth, Charles Lamb, and their creative and critical relationship to what Wordsworth named “the suburbs of the mind” at the International Conference on Romanticism in New York. Eichenlaub was privileged to attend the 2009 Dickens Universe in Santa Cruz this August, and will present a paper based on his dissertation work on the suburban imagination and its role in The Old Curiosity Shop at the Dickens Project Winter Conference at UCLA in February.

Ed Finn spent the past academic year in Phoenix working on his dissertation, “Mapping Literature: Cultural Capital in the Digital Era,” while his wife Anna works as a law clerk for a US district court judge. In August, Ed completed his first chapter draft, a study of Thomas Pynchon’s unique literary career and his reception across a diverse readership ranging from scholars and journalists to online discussion groups and Amazon customers. He presented some of his findings at Digital Humanities 2009, an annual conference held this year at the University of Maryland.

Jodie Greenwood contributed the second chapter to Wyndham Lewis and the Cultures of Modernity, forthcoming from Ashgate. Her essay, “The Crisis of the System: Blast’s Reception” is a revision of her undergraduate thesis, which she gave as a conference paper in Birmingham, UK, last spring. It is referenced by Paul Edwards in his introduction to the new edition of Blast 1.

Geordie Hamilton served on the planning committee for the annual Berkeley-Stanford English Graduate Student Conference, which was held at Stanford in April of this year. Additionally, Geordie’s most recent article, “Rethinking the Politics of American Realism Through the Narrative Form and Moral Rhetoric of William Dean Howells’s The Rise of Silas Lapham,” was published in the fall 2009 issue of American Literary Realism.

Heather Houser received a Giles Whiting Fellowship for the 2009-10 academic year and, with this support, is braving the job search and completing her dissertation on contemporary fictions of environment and disease. She will also see the publication of two pieces this coming year: an article on Don DeLillo’s The Names, risk, and ethics, which is forthcoming in Contemporary Literature, and a review of Teaching North American Environmental Literature, which will appear in the journal ISLE: Interdisciplinary Studies in Literature and Environment. In 2008-09, she spent a productive year writing and completed two more chapters of her dissertation. She also ran the Stanford Humanities Center Workshop on Ecocriticism with Justin Eichenlaub and Professor Ursula Heise; the workshop will resume its life as an English-sponsored reading group this fall. Houser and Eichenlaub also joined forces to propose, organize and present on a panel at the Association for the Study of Literature and the Environment conference in Victoria, B.C. The panel, “The Ugly and the Environment,” before a standing-room only audience was immensely productive. She also prepared a paper on Richard Powers’s The Echo Maker for the American Comparative Literature Association conference at Harvard University, but bronchitis prevented her from attending in person. Fortunately, she had a second chance at discussion when she shared her chapter on Powers with the CSN Working Group on the Novel, with Stanford PhD Joel Burges as respondent. Heather was honored to participate in another CSN event when she introduced Professor Bruce Robbins’s Ian Watt Lecture.

Emily Kopley presented two conference papers: one at the MLA, on the friendship between Arthur A. Cohen and Elie Wiesel, and the other at the Berkeley-Stanford conference, on Wallace Stevens’s reading of Virginia Woolf. An article based on the MLA talk is forthcoming in Studies in American Jewish Literature. Last summer Emily studied Yiddish at the Vilnius Yiddish Institute, with the support of the English department and of a Newhouse Fund awarded by the Jewish Community Federation of San Francisco.

Kenneth Ligda contributed articles on Conrad and Auden to the Modernism Lab, at Yale University gave conference papers on Bergson and Freud and Orwell, traveled to England on a research grant, and continued his work with the Center for the Study of the Novel and the Working Group on the Novel—even while maintaining a full-time position doting on his daughter, Rosie.

Natalie Phillips enjoyed a productive year as a Geballe Fellow at the Stanford Humanities Center in 2008-09. Her latest article “Tis Tris: The Literary History of a Cognitive Slip” was solicited by Modern Philology in March of 2009, and a new piece, “Economies of Attention: Selective Focus and the Eighteenth-Century Reader” is forthcoming as a chapter in The History of Reading (Palgrave Macmillan, 2011). She also attended three conferences. In March, she gave a paper on cognitive approaches to the Work of Modernism, at the Conference on Subjectivity at the Modernist Studies Association in San Diego, California. She also gave a paper on the collaboration between Arthur A. Cohen and Elie Wiesel at the Hulsean Lecture at the University of Oxford in May. Currently she is working on a book manuscript on William S. Burroughs, while preparing a third article on deliberate literary misreading.
to eighteenth-century literature at the American Society of Eighteenth-Century Studies (ASECS) Conference. In April, she presented new work on distraction and focalization in Eliza Haywood's *Betsy Thoughtless* at the Stanford-Berkeley Conference. In May, she attended the Human Brain Mapping (HBM) Conference in San Francisco to discuss new neuroscientific research on attention and to learn about advances in brain imaging techniques. As an ACLS/Mellon Fellow this year, she looks forward to completing her dissertation, "Distraction: Problems of Attention in Eighteenth-Century Literature." She is also excited to be collaborating with Franco Moretti and researchers at the Lucas Center for Magnetic Resonance Imaging (MRI) to design an interdisciplinary MRI experiment that investigates neural differences between the levels of attention we bring to reading fiction.

Ryan Zurowski attended the annual meeting of the Shakespeare Association of America, where he presented a paper on the quartet text of Shakespeare's *Henry V*. As co-chairs of the department's Graduate Student Review Club, he and Hannah Doherty last year hosted the department suite at the MLA conference in San Francisco. In addition, he served as a graduate student coordinator for the Renaissance, an ongoing lecture and workshop series sponsored by the Department of Literatures, Languages, and Cultures. In June, he received a Centennial Teaching Assistant Award from the Dean of Humanities and Sciences in recognition of his record as a teaching assistant in the English department. Over the summer, he designed and taught an intensive expository writing course for Stanford's Educational Program for Gifted Youth. Throughout this three-week course he was delighted to witness texts like More's *Utopia*, Milton's *Areopagitica*, and Franklin's *Autobiography* spark impassioned discussions between rising high school juniors from around the world. Since then, he has been developing a dissertation project on Renaissance literature.

Associate Professor Blakey Vermeule's book, *Why Do We Care About Literary Characters?* was published by Johns Hopkins Press in 2009. She continues to work on literature from a cognitive and evolutionary perspective. Meanwhile, her squash team made it to the finals of the US Women's Team Squash Championships in the B division where they were ritually slaughtered by their training partners, another California team.

Bryan J. Wolf is the Jeanette and William Hayden Jones Professor in American Art and Culture and Professor by courtesy in English. He currently serves as Co-Director of the Stanford Arts Initiative, as well as the Co-Director of the Stanford Institute for Creativity and the Arts. His new manuscript, *The Dream of Transparency*, focuses on the origins of liberal belief in the eighteenth century and its relation to visual culture. Beginning with British painter Joseph Wright of Derby and concluding with art of the late eighteenth century, the book explores the way that seeing functions historically to affirm the tenets of liberal belief: that the world is stable and inert, that the individual has agency within that world, that the individual's relation to the environment forms a seamless whole. Wolf is currently working on a chapter on contemporary African American sculptor Martin Puryear. With Shelley Fisher Fishkin (English and American Studies), Wolf team-taught a freshman lecture course on American Memory and the Civil War for Stanford's Introduction to the Humanities program. Lectures focused on literature and painting from the antebellum period to the present, beginning with Frederick Douglass' *Narrative* and concluding with Toni Morrison’s *Beloved*.

Professor Tobias Wolff’s most recent book, *Our Story Begins* (Knopf, 2008), received The Story Prize at a ceremony in New York in March. This past spring, he was elected to membership in the American Academy of Arts and Sciences.

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**THE ROMANTICISM READING GROUP**

The Romanticism Reading Group has had a productive year. They have discussed and reviewed a range of primary and critical works—*Biographia Literaria* and *Lyrical Ballads*, *Waverley* and *The Spirit of the Age*, *The Romantic Ideology* and *The Mirror and the Lam*—and will continue meeting during the coming year.

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**FACULTY — FROM PAGE 21**

*grave History of Women’s Writing: Volume 2: the Early Modern Period*, forthcoming from Palgrave/Macmillan. Last year she gave talks at Harvard and Yale (on the debate over the Active Life and the Contemplative Life and the academic disciplines) and the Associated Departments of English Summer Chair’s Seminar in Las Vegas (on the English department’s new curriculum). At the MLA 2009 in Philadelphia she will give a presentation on “Literature, Literacy, and the Undergraduate Literature Major.” Her essay “From Anchorhold to Closet: Julian of Norwich in 1670 and the Immanence of the Past” has just appeared in *Julian of Norwich’s Legacy: Medieval Mysticism and Post-Medieval Reception* edited by Sarah Salih and Denise N. Baker (Palgrave Macmillan, 2009).

Professor Elizabeth Tallent was honored to be a recipient of the 2009 Dean’s Award for Distinguished Teaching. The awards were presented at a ceremony in October.

Professor Emerita Elizabeth Traugott was the first President of the International Society for the Linguistics of English, which met for a highly successful inaugural conference in Freiburg, Germany in October 2008. She was visiting professor in the Department of Linguistics, Stockholm University during Spring quarter, and taught a course on grammaticalization and lexicalization from a construction grammar perspective. In June, she was elected Corresponding Fellow of the British Academy, the British Academy’s highest honor for non-UK scholars.

Professor Elizabeth Traugott is the Jeanette and William Hayden Jones Professor in American Art and Culture and Professor by courtesy in English. He currently serves as Co-Director of the Stanford Arts Initiative, as well as the Co-Director of the Stanford Institute for Creativity and the Arts. His new manuscript, *The Dream of Transparency*, focuses on the origins of liberal belief in the eighteenth century and its relation to visual culture. Beginning with British painter Joseph Wright of Derby and concluding with art of the late eighteenth century, the book explores the way that seeing functions historically to affirm the tenets of liberal belief: that the world is stable and inert, that the individual has agency within that world, that the individual’s relation to the environment forms a seamless whole. Wolf is currently working on a chapter on contemporary African American sculptor Martin Puryear. With Shelley Fisher Fishkin (English and American Studies), Wolf team-taught a freshman lecture course on American Memory and the Civil War for Stanford’s Introduction to the Humanities program. Lectures focused on literature and painting from the antebellum period to the present, beginning with Frederick Douglass’ *Narrative* and concluding with Toni Morrison’s *Beloved*.

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The Department would appreciate receiving news items for the next English Newsletter, 2010, and notification of change of address.

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- When you contact us, please include your name, address (if changed), class, and degree. We will try to print everything sent in, but because of limited space we cannot always do so.
- Visit the Department web site: http://english.stanford.edu during the coming year for department news and events.

**DEPARTMENT OF ENGLISH**

**STANFORD UNIVERSITY**

Stanford, California 94305-2087

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**Alumni**

**Tim Broderick** (BA 1973) co-authored *A Victim’s Guide to Sexual Harassment* with his associate, Katrina Telfer. The Santa Clara County Trial Association praised the book, which helps sexual harassment victims understand their rights and the law. Tim currently practices law at The Broderick Law Firm in Palo Alto. He remains an avid swimmer in the Masters program at Stanford.

**Joel Burgess** (PhD 2007) has moved on from Stanford to the Massachusetts Institute of Technology, where he is a Mellon Postdoctoral Fellow in the Humanities from 2009 to 2011. He is affiliated with Literature and with Comparative Media Studies. While at MIT, Joel plans to complete his first book, *The Uses of Obsolescence*, a portion of which is forthcoming as “The Television and the Teapot: Obsolescence, *All that Heaven Allows*, and a Sense of Historical Time in Contemporary Life” in the volume *Trash Culture*. He also hopes to dive into research on how the category of fiction is reshaped in literature and film after television becomes a major feature of life in the postwar and contemporary periods; this research will form the foundation for his second book project. This year, Joel also gave talks on Theodor Adorno at a conference in Dublin, Ireland and on robots in Hollywood and Japanese cinema at the annual MLA meeting in San Francisco.

**Kevin Hearle** (AB 1980) spent the 2008-09 academic year as a Visiting Scholar at the Bill Lane Center for the American West at Stanford.

**Peter Firestein** (BA 1965) has published *Crisis of Character: Building Corporate Reputation the Age of Skepticism*. Firestein uses a narrative style to explore how a tendency in leaders to exempt themselves from generally-accepted norms that govern the environment, human rights, and transparency can lead to corporate collapse and destruction of value with enormous social consequences.

**G E Light** (PhD 1994) published his theorization of an early modern name-function in collaboration with Bryan Reynolds’ transversal poetics as “Shakespearan excursion II: what’s in a name?” in Reynolds’s *Transversal Subjects: From Montaigne to Deleuze after Derrida*. He became a columnist for the Sound Affects blog on PopMatters.com writing about everything from food at blues festivals through musical genius and its discontents in the US and UK to Japandroids and the great NW two-piece tradition. His interviews of Kevin Shields and Robert Ellis Orrall appeared in *Perfect Sound Forever*. He continues to host “One Bourbon, One Scotch, and One Beer” as part of WMSV’s Sunday Blues block, *The Juke*. Finally he has enjoyed keeping up with old Stanford friends and making new ones on Facebook.

**Jonathan Mayhew** (PhD, Comparative Literature, 1988), has recently been promoted to the rank of Professor at the University of Kansas, where he teaches in the department of Spanish and Portuguese. His book, *Apocryphal Lorca: Translation, Parody, Kitsch* appeared in April of 2009, published by the University of Chicago Press.

**Helen Prentice Theimer** (PhD 1962) published a historical novel, *Wise Ones of Mull: A Gift of Vision*, in which women who elsewhere might be witches take their rightful place in the history of the MacLaine/MacLean Clans, in the world of action and of the numinous. This is Theimer’s first publication since her stories appeared in *The Pacific Spectator*, and *Stanford Short Stories* of 1952 and 1953. More details of this long-delayed story are easily available at Amazon under the name Helen Prentice.